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JEAN LOUIS NICODÉ.

By FR. NIECKS.

(Continued from page 126.)

THUS far we found Nicodé always under some predominating influence. In the third and fifth work it was Chopin's, in the sixth it was Schumann's. But let us not leave unnoticed the immeasurable distance which separates the Nicodé of Op. 3 from the Nicodé of Op. 6. He is a follower in each case; but whilst in the former he appears as a promising youth, he proves himself an able man in the latter. Henceforth, however, matters assume a different aspect. Nicodé is no longer under the thrall of any one master, although the influence of Schumann, Chopin, or Liszt, shows itself from time to time in his compositions with more or less prominence.

"Miscellen," Op. 7. These are four exquisite short pianoforte duets. First we have a dainty, winsome Impromptu quasi Scherzo, next a slow, graceful Waltz, with delightful changes of time and mood, then a vigorous Folk-song of a religious character, and lastly an impassioned *Stimmungsbild* ("Picture of a Mood.") There is something irresistibly ingratiating in these finished miniatures; they take hold of one's affection at once, and are likely to go on strengthening their hold. No doubt they owe this power to the amiable simplicity and sincerity with which they present themselves.

Let us now take up another duet, the "Walzer Kapricen" (Waltz Caprices), Op. 10, it forms a fine contrast to the quiet, gentle Op. 7. Here all is animation. The words "feurig und schwungvoll" (lit. "fiery and full of swing") are written above the notes at the beginning of the piece, but the notes themselves express the meaning of these words much more powerfully. Sparks are flying in all directions, and players and listeners cannot but become electric. In short, piquant melodies and harmonies, effective instrumentation, a canon at the fifth below (Walzer-Kaprice,

IV.), and much else besides, co-operate in producing a most delightful and exhilarating composition. And what is characteristic, at the height of frolicsomeness we still are far away from commonplace and vulgarity.

The thirteen compositions of Op. 8 are "short pianoforte pieces," but to be what they pretend to be, "Aphorismen" (Aphorisms), they should be pithy as well as short. However, the main matter is the music, not the name. The merit of the several items of this *opus* varies considerably. I don't care much for the "Scherzo," and think the "Jagdstück" and "Gebet" uninteresting. On the other hand, the march and the dances (Walzer à la Cour, Menuet, Mazurka, and Tarantelle) are all more or less pretty. In the "Liedchen" the composer begins, proceeds, and ends well, but at the ninth bar becomes, perhaps, somewhat too pathetic for a "little song." "Des Mädchens Klage" is by no means to be despised; the best numbers, however, are "Bitte des Kindes," and especially "Albumblatt" and "Impromptu," miniatures which in form and matter have a striking resemblance to Schumann's compositions in the "Album für die Jugend" (Op. 68).

"Zwei Charakterstücke" (Two Characteristic Pieces), Op. 9. The first of these is a capital pianoforte piece, both for study and enjoyment. The principal part, marked *schnell* (quick) and *geheimnisvoll* (mysterious), demands a neat execution to bring out effectively the will-o'-the-wisp melody, which is divided between the right and left hand. A fiery, vigorous Intermezzo (Hungarian), the incisive rhythms of which are irresistible, follows, and finally leads to a repetition of the first part. Many piquant details offer themselves for comment, and would not offer themselves in vain had I only a sufficiency of time and space at my disposal. The principal part of No. 2 (*Quasi Scherzo*, to be played humorously and somewhat animatedly) contains some weak passages. Look, for instance, at the interminable transpositions on page 4. Indeed, phrases usurp more

than is admissible or excusable the place of continuous thought. A slower Intermezzo, likewise humorous in character, goes far to redeem the faults of the first part, which, moreover, opens and closes humorously and animatedly enough.

The first of the "Zwei Etüden" (Two Studies), Op. 12, affords pleasant entertainment rather than exacting matter for practice. The development of a light, agile touch in *legato* and *staccato* (the latter on repeated notes with change of fingers) seems to be specially aimed at. The second number of the *opus* is a study with a single purpose, which is persevered in unflinchingly. Octaves or other combinations of two or three notes have to be played throughout *staccato* and at great speed, and for the most part more or less *piano*, now by the one, now by the other hand. The character of the study is scherzo-like, and the harmonic treatment reminds in more than one place of Liszt's *diableries*, for instance, the abrupt changes from A flat to E major, from C back again to A flat major, then the immediately following chromatic passage and another chromatic passage farther on. An alternate reading of part of the study by Liszt gives to the composition an additional interest. The eye prefers the melodic elaboration of Liszt's accompaniment, the ear the somewhat monotonous broken chords of Nicodé's.

Op. 13, "Italienische Volkstänze und Lieder" (Italian Folk-dances and Songs), for the pianoforte. The Tarantelle (No. 1, Book I.) and Saltarello (No. 4, Book II.) are spirited compositions, but my affection has been fixed on the Canzonette (No. 2, Book I.) and the Barcarolle (No. 3, Book II.). These strains are full of dying falls that come o'er our ears—

"like the sweet south
That breathes upon a bank of violets,
Stealing and giving odour."

One grain more of sweetness would surfeit us; thus much, however, can be enjoyed. As it is, we succumb to the soft influences of the southern land, and lapse into a languid state of blissful enjoyment in which we find peace and satisfaction without weariness. Melodic progressions in thirds play an important part in these pieces, and to them is owing some portion of the effect produced. In the Canzonette Nicodé utilises very tellingly the contrivance, brought into favour by Thalberg, of laying the melody in the middle region of the piano, and surrounding it with a differentiated accompaniment. There can be no doubt that, even at the lowest estimate, these two pieces are charming specimens of *salon* music. Whilst the Canzonette and Barcarolle derive from Italy, so to speak, only the atmosphere, the Tarantelle and Saltarello have incorporated more substantial elements: first of all, the national rhythms, and then also the melodic turns and harmonic progressions. Even in dance compositions not intended for dancing, the rhythmical design has, to a certain extent at least, to be adhered to; but when the artist is not fettered by practical considerations he will do well to abandon the conventional melodic

and harmonic design. In the Saltarello the national conventionalities have not, however, such an absolute sway as in the Tarantelle. What saves these pieces from failure, and makes them even successes, is the intermixture of original matter with the common property, and the unbounded spirit which pervades every bar of them from the first to the last note. The reader will find the Barcarolle on page 135 in the last number of the MONTHLY MUSICAL RECORD.

Op. 15, Three Songs. Nicodé's almost total abstention from writing for the voice may be regarded as tantamount to a confession. It is evident that this branch of composition has little attraction for him, and the songs under consideration seem indeed to show that his strength does not lie in this direction. Still, such a contribution to the lyrical literature is worth having, and is sure to be prized by many who will become acquainted with it. The second ("Sommerruh"—Summer Rest) is the least successful of the three songs, although it has its good points. In the first and the third, on the other hand, there is much to admire. Simplicity and sweetness distinguish the lullaby-like "Gute Nacht" (Good Night). In "Wolle keiner mich fragen" (Would that no one would ask me!) Nicodé strikes his harp more vigorously, and sings with a more full-toned voice. The first is a song pure and simple—a lyric; in the third and last, which is also the best, the dramatic element predominates.

As Op. 16, a "Scherzo fantastique pour piano à quatre mains" (Berlin: Bote & Bock), and Op. 17, a still unpublished Suite for a string band, are unknown to me, I can only mention them.

The next composition for pianoforte alone is "Variations and Fugue on an original theme" (Op. 18). Out of the well-favoured, slow, solemn theme the composer evolves eleven variations, different in style and mood, and a luxuriantly-developed fugue. Of the variations, some (Nos. 2 and 10) have a close contrapuntal, others a loose harmonic, web. Several resemble in their general structure Schumann's "Etudes Symphoniques" and the massive combinations of Rubinstein, to whom the work is dedicated. But by the side of the scholastic and heroic we find also the tender and delicate, as Nos. 1 and 6 show. If the din and fury of No. 9 remind one of the Titanic pianist, the *visible* appearance of No. 11 calls up Schumann's first *Novellette* (the part in D flat major). The fugue, the subject of which extends up to the eighth bar, is in four parts, and, as I have already said, luxuriantly—indeed, too luxuriantly—developed. We meet with several *strettos*, with the subject in augmentation, in contrary motion, treated canonically—first the bass as antecedent and the treble as consequent, afterwards the treble as antecedent and the bass as consequent—&c., &c. When at last the composer has exhausted the resources of his craft, he concludes effectively with a repetition of the theme in its pristine simplicity. The fugue would have gained by compression, but all in all the work is both musicianly and enjoyable. *Avis aux lecteurs*—let the

remarks about Schumann and Rubinstein not be construed as suggestive of plagiarism or imitation on the part of Nicodé, who, indeed, steered clear of any strong reminiscences.

"Drei Etüden" (Op. 21). The pianoforte student will find these three studies capital whetstones on which to sharpen some of his technical instruments. From the educational point of view, the *vivo* (*quasi tempo di tarantella*) of No. 1, with its successions of real or blind octaves, presents itself prominently, the intervening slow *cantabile* movement offering but slight technical difficulties. By "blind" octaves Nicodé understands interrupted series of octaves, only some notes being played in octaves (in this case one of every three), and the rest singly. The composer says in a foot-note: "Although the execution in real octaves (which, indeed, make only demands on the player's power of endurance) may appear considerably easier than that in so-called 'blind' octaves, I nevertheless recommend the most assiduous study of the latter mode. It calls through the naturally resulting fingering (3, 2) for absolute purity in touch, not to mention other technical advantages, the not difficult discovery of which is left to the intelligent teacher." No. 2 is a study in double notes (thirds, fourths, fifths, and sixths), which have to be played "not too quick, but very evenly." The last study (very lively) affords an excellent opportunity for practising change of fingers on repeated notes; of every group of four semiquavers three are of the same pitch, and the fourth proceeds melodically.

In the "Ein Liebesleben" (A Lover's Life), ten poems for the pianoforte (Op. 22), Nicodé suggests to the imaginative hearer a whole romance, which, beginning with the "Erste Begegnung" (First Meeting), takes its course by the following stages: "Lied der Sehnsucht" (Song of Longing), "Zwiegespräch" (Dialogue), "Glücklich" (Happy), "Unruhe-Zweifel" (Unrest-Doubts), "Reue" (Repentance), "Verlust" (Loss), "Erinnerung" (Remembrance), "Einsam" (Lonely), "Traum und Erwachen" (Dream and Awakening). I shall not obtrude on the reader an account of my individual impressions, as my doing so might bias him and interfere with the natural order of things, by which alone he can obtain the greatest possible advantages. An æsthetical enjoyment is in kind and degree always the resultant of the action and reaction of object and subject, of art-work and art-observer. An interpretation adds a foreign and disturbing element. Except where prejudices have to be combated, and intellectual or technical difficulties to be explained, interpreters would do well to take it as a rule that the less they say the better. Here, indeed, silence is golden, speech at best silver and probably something much less valuable. As to the ten poems in question, they are finely characteristic pieces, whose titles are decidedly connotative. The names "Lied der Sehnsucht," "Glücklich," and "Unruhe-Zweifel," for instance, not only serve to distinguish Nos. 2, 4, and 5, but they also indicate the constitutional differences of these pieces, in which no one can fail to

notice longing, happiness, and unrest. Equally appropriate are the other superscriptions. The composer seems to me least inspired in the longer poems, more especially in the last, "Traum und Erwachen;" then also in No. 5, "Unruhe-Zweifel." After this I would place in the ascending scale of delight, No. 1, "Erste Begegnung." As for the rest, I am at a loss how to dispose them in the series; sweet melodiousness, refined harmonisation, and finished form and workmanship generally, are wanting in none of them.

"Sonata in F minor, for pianoforte" (Op. 19). The introductory bars of the first subject, alternating between *allegro affettuoso* and *adagio*, promise well. If subsequently disappointment seems to be impending, this feeling is not of long duration, for the entrance of the second subject (in A flat major) reassures one thoroughly. This melodious outflow of heartfelt feeling is truly lovely, and forms a pleasing as well as striking contrast to the flurry and restless jerks of the first subject. At first quietly tender, it grows more and more pathetic, rising higher and higher in pitch till it reaches the very acme of passionateness, after which it gradually calms down, and finally is lulled to rest, so to speak, by motives from the first subject. The working out of the two themes in the second part contains much that is interesting. Of the remaining portion of this part nothing need be said, as it is a repetition in the orthodox form of the subject-matter of the first part. In the *adagio*, the best movement of the work, we have an uninterrupted stream of melody. Its breadth and intensity remind one of Beethoven, who no doubt was the ideal which the composer had before his mind's eye. The form is the simple, old, and yet not obsolete one, consisting of a first subject, a contrasting second subject, and a repetition of the first heightened in expression. Between the "devout and *legatissimo*" strains of the first subject and its repetition (D flat major), the "energetic and somewhat quicker" exclamations of the second subject (B flat minor) stand out boldly. Nicodé calls the third movement a minuet, which it is neither in form nor in spirit. Perhaps he uses the word only as a time indication, in the sense of *tempo di minuetto*. The inappropriateness of the name, however, does not prevent us from enjoying the music of the piece, which goes its way at so comfortable a pace, and with so light and honest a heart. A *rondo* completes the *quatrefoil* of the sonata. The principal subject (F minor) hastens along in great agitation; a more *cantabile* first accessory subject (A flat major) follows; after this returns the principal subject (F minor); next presents itself a second accessory subject, interspersed with strains from the first accessory subject (D flat major), which comes in as gentle as a lamb, but goes away roaring like a lion; and, finally, the principal subject appears again, with which, and the recapitulation of the accessory subjects, and some new matter, the work is brought to a brilliant conclusion.

(To be continued)

ON PRACTICAL EDUCATION IN MUSIC.

By E. PAUER.

(Continued from page 128.)

IV. ON THE CHOICE OF PIECES.

THIS subject is not only one of great importance, but also one of such magnitude that it is absolutely necessary to divide it into several parts, of which the principal are, firstly, the *educational*; secondly, the *classical*; and, thirdly, the *social*. Under the head of educational works we shall not only consider the most celebrated collections of Exercises for technical practice, but also glance at the different kinds of Studies; under the second head we shall speak of the Classics; and the third division will be devoted to Drawing-room Music. We shall also take care to make the student acquainted with the method of forming a useful and diverting repertory, and give directions how to draw up an interesting and varied programme for private performances.

We have already pointed out the distinction to be made between Exercises and Studies; and it is here only necessary to mention, that Exercises are merely figures or passages repeated over and over again without any change of harmony, while Studies are short musical pieces, which deal with the technical passages in a more pleasant and artistic style. The one may be called the raw material, the other the manufactured article. We possess most excellent collections of technical exercises, among which those of Kalkbrenner, Herz, Czerny, Plaidy, Eggeling, Knorr, Tausig, and Köhler, are the best known. The student who desires to become thoroughly acquainted with the store of exercise-music available for teaching purposes, will do best to peruse the collections of Julius Knorr, Louis Plaidy, Louis Köhler, and Carl Tausig, because those works contain the entire technical material in systematically-arranged order; indeed, it must be owned that the last named meritorious professors have shown a great amount of ingenuity in forming from five notes an almost endless variety of designs and figures—one, indeed, which reminds us of that beautiful scientific toy, the kaleidoscope. It is evident that these innumerable figures contribute by degrees to give to the movement of the fingers a complete independence; and that this digital independence must effect an enormous saving of physical exertion, will be understood by every diligent student. The more supple, pliable, and independent the movements of the hands and fingers become, the greater will be the clearness, evenness, and beauty of the execution. Czerny's forty daily exercises—a standard work—is also highly to be recommended; only it must be remembered that on English pianos even a strong person will find it impossible to repeat the respective Studies the "twenty to thirty times" prescribed by Czerny. The reason of this impossibility lies, as has been before mentioned, in the deeper fall of the key of an English piano as compared with that of the Vienna piano of olden days, for which Czerny originally wrote these Exercises. The following Exercises for Velocity may be particu-

larly recommended:—Hermann Berens (1826—1880), Op. 61; School of Velocity, Four Books; Carl Czerny (1791—1857), Op. 239; School of Velocity, Three Books; Louis Köhler (1820), "New School of Velocity," Three Books; Carl Albert Lüschorf, (1819), Op. 66, Exercises for Velocity.

In turning our attention to the Studies, we find the quantity of excellent material at our disposal positively bewildering: for, indeed, good Studies may literally be counted by thousands. We possess Studies of almost every composer, from Bach and Handel down to Chopin and Henselt; and any student who desires to become acquainted with them all, will, I truly think, require more than a year to peruse all these hundreds and hundreds of books of Studies. At the time of Sebastian Bach, no distinction was made between a professional and an amateur student in point of training; but as the number of amateurs quickly increased, and as they became a powerful body in the musical state, the taste of that influential body had to be considered, and what we may at once designate as the legitimate demand for more pleasing, melodious, and entertaining Studies, had to be consulted and satisfied. John Baptist Cramer was the first who succeeded in combining euphony with useful practice, and who wedded pleasing and captivating melodies to intricate technical passages. After him came Steibelt, Woelfl, Dussek, Kalkbrenner, and others. But before we plunge, so to speak, into a very ocean of Piano-Studies, let us first consider the mechanical part of pianoforte-playing from an historical point of view. We find at the time of Bach, Handel, Couperin, and Rameau, a great tendency to polyphonic writing; the passages or figures, when compared with those of our present composers, are very simple, and seem easy of execution; in reality, however, they are not easy, but even very difficult, for the old masters generally used part-writing, whilst our present mode tends more to a freer treatment. The older figures are mostly broken chords and runs; we do not find any continued passages of shakes, of octaves, of thirds and sixths; there are no widespread arpeggios or extended chords. And, indeed, the compass of the instrument in those days was merely four to five octaves. Somewhat later a richer and fuller treatment is by degrees observable; figures in thirds, sixths, octaves (broken and firm), are invented and applied by Muzio Clementi (1752—1832); the arpeggio, distributed over the entire and now more extended compass of the instrument, is successfully introduced by Weber and Hummel; and through Dussek, Steibelt, Müller, Czerny, Moscheles, Herz, and Kalkbrenner, we are by degrees introduced into our present style of brilliant execution, which actually aims at the greatest number of notes, the greatest display of power, and the highest rapidity of execution.

We have now to consider the successive stages of pianoforte-playing, and shall try to name the most suitable Studies for various degrees of technical skill. Taking the scales as the foundation of pianoforte-playing, we should recommend as tutors for scale playing, Czerny, Herz, Hummel, Carl Mayer, Köhler,

and Aloys Schmitt. (See Pauer's "New Gradus ad Parnassum," Nos. 1, 2, 3, 4, 5, 7, 9, 12; Czerny's "Schule der Fingerfertigkeit"—l'art de délier les doigts—Peters Edition, Nos. 1, 3, 12, 13, 17, 25, 44. For chromatic scales, Chopin, Op. 10, No. 2; Moscheles, Op. 70, No. 3 in G major, and several in Löschnhorn's Op. 66. For scales in thirds, see Pauer's "New Gradus," Nos. 18, 20, 22; Clementi's "Gradus," Nos. 4, 44, 60, 68, 82; Kalkbrenner, Op. 169, No. 9. For double scales in sixths, Pauer's "New Gradus," Nos. 23, 25, 26; Löschnhorn, Op. 67, No. 16; Clementi's "Gradus," Nos. 4, 15, 40, 61, 68, 78, 99; Löschnhorn, Op. 52, No. 28; Thalberg, Op. 26, No. 1; Moscheles, Op. 70, Nos. 5, 6, 13, 18, and 23; Czerny, Op. 740, Nos. 10, 34, 39). For the shake, J. B. Cramer, Steibelt, Hummel, Czerny, Bertini, Döhler, and Willmers. (Pauer's "New Gradus," Nos. 28—35, particularly Nos. 29, 30, 33, 35; Clementi's "Gradus," Nos. 22, 32, 88; Cramer's "Studies," Nos. 11, 25, 41, 45, 48, 59, 79; Krause, A., Op. 2, two books of Shake Studies; Löschnhorn, Op. 66, Nos. 26, 31; Moscheles, Op. 70, Nos. 7, 10, Op. 95, No. 8. Also several excellent Shake Studies in Czerny's "Fingerfertigkeit," Nos. 22, 34, 48). For practice in thirds and sixths, Cramer, Czerny, Hummel, Clementi, Chopin, Moscheles, Hiller, Bendel, and Brahms. (See Pauer's "New Gradus," Nos. 13, 14, 15, 19, 24, 25; Heller, Op. 45, Nos. 4, 17, 20; Op. 46, Nos. 15, 16, 19, 20, 21, 28; Op. 16, No. 26; Czerny, Op. 740, Nos. 10, 34, 39). For octave-playing, very good material for practice will be found in the collection of Studies of Hiller, C. Mayer, Thalberg, Chopin, Dreyschock, Köhler, and Schulhoff. (See Pauer's "New Gradus," Nos. 55—66; Kullak's "Oktavenschule;" C. Evers, "Study in Octaves;" also a rich selection in Czerny's "Schule der Fingerfertigkeit," Nos. 20, 33, 49, &c.) For all possible kinds of arpeggio-playing, the Studies of Heller, Bertini, Herz, Czerny, Mendelssohn, Schumann, Chopin, Thalberg, C. Mayer, and Liszt, are to be highly recommended. (See "New Gradus," Nos. 37, 38, 42, 44; Mayer, "Study in F sharp major," Op. 61; Clementi's "Gradus," Nos. 9, 12, 24, 38, 87, 93; Cramer, "Studies," Nos. 2, 15, 16, 18, 23, 27, 33, 38, 39, 56; Moscheles, Op. 70, Nos. 4, 11, 14; Heller, Op. 16, Nos. 4, 6, 7, 10, 13, 19, 22, 26; Mendelssohn, Op. 35, No. 1; Prelude in B flat minor, posthumous work; Scharwenka, Op. 27, No. 5.) For *cantabile* playing, the Studies of Cramer, Hummel, Heller, Taubert, Chopin, Thalberg, and Henselt, offer many examples of a charming, graceful, and euphonious style of writing. In the *staccato* style, Mendelssohn, Weber, Mayer, Czerny, Liszt, Döhler, Thalberg, and Köhler, excel. (See "New Gradus," Nos. 73, 75, 76, 80, 83, 84; Clementi's "Gradus," Nos. 55, 56; Cramer, 34; Heller, Op. 45, Nos. 5, 21; Op. 46, Nos. 2, 6, 9, 14, 16, 20, 24; Moscheles, Op. 70, No. 18; Op. 95, No. 10; Czerny, "Fingerfertigkeit," Nos. 4, 9, 32, 40; Scharwenka, Op. 27, No. 3.) For the *legato* style, Bach's Inventions, Schumann's Studies after Paganini, Hummel, Beethoven's two Preludes through all keys, the Fugues of Sebastian

Bach, Wilhelm Friedemann Bach, Eberlin, Georg Albrechtsberger, Muzio Clementi, Mendelssohn, Schumann, and some of Sterndale Bennett's Studies, are invaluable. In arranging the material of the Studies according to a progressive scale of difficulty, we should advocate the following order:—Schmitt, Bertini, Czerny, Steibelt, Krause, Duvernoy, Rosellen, Burgmüller, and Heller (Op. 47). For the higher development of technical execution, we have the Studies of Cramer, Kalkbrenner, Czerny's *Fingerfertigkeit* (Op. 740), Moscheles, and Henri Herz; Charles Mayer's Studies, Ravina's Etudes, Köhler's Special Studies, Hiller's Twenty-five Studies, Heller's "Art of Phrasing" and Studies (Op. 45 and 46), and Schulhoff's twelve Etudes, and the Studies by Löschnhorn, a meritorious—and, in England, insufficiently known—Berlin Professor. The most difficult Studies that have been written are those by Chopin (Op. 10 and 25), Döhler, Kullak, Willmers, Thalberg (Op. 26), Henselt (Op. 2 and 5), Schumann, Hans Seeling, Eduard Wolff, Brahms, Tausig, Dreyschock, Rubinstein (Op. 23), and Liszt. Almost all the last mentioned are characteristic Studies, and are at once so elegant and pleasing, so brilliant and effective, that they are often used for concert performances.

In turning our attention to the classics we must first give the shortest possible outline of the gradual development of the literature of our instrument. It may not be superfluous to mention that in former times a rigorous, and we might even say—ecclesiastical style was prevalent. This style was influenced by the organ, and was the natural consequence of the fact that organists were the sole executants on the clavichord, harpsichord, and other kinds of keyed chamber-instruments that preceded the pianoforte. All the composers who lived before Sebastian Bach and Handel—namely, Frescobaldi (1591—1640), Froberger (1637—1695), Joh. Caspar Kerl (1625—1690), Kuhnau (1667—1712), and the English harpsichord writers, William Byrd (1546 (1538?)—1623), John Bull (1563—1622), Orlando Gibbons (1581—1625), Henry Purcell (1658—1695), and John Blow (1648—1708)—belong to this period. A freer treatment, yet one founded on the most solid basis of part-writing and double counterpoint, is to be met with in the works of Sebastian Bach (1685—1750), Georg Handel (1685—1759), Matheson (1681—1764), Rameau (1683—1764), Emanuel (1714—1788) and Friedemann Bach (1710—1784); to some extent also in the works of Domenico Scarlatti (1683—1760), François Couperin (1668—1733), Paradies (1712—1795), and Galuppi (1703—1785). Later on we find a *lyrical* expression prevalent in the works of Haydn (1732—1809) and Mozart (1756—1791). At the same time the first advance towards gaining a legitimate and independent position for technical execution is apparent in the works of Muzio Clementi (1752—1832). A symphonic style, demanding a much fuller and richer treatment of the instrument, appears in the magnificent Sonatas of Beethoven (1770—1827). Dramatic expression is to be found in Carl Maria von

Weber's (1786—1826) pianoforte works; and, finally, in the works of Mendelssohn (1809—1847), Schumann (1810—1856), Chopin (1809—1849), Henselt (1814), Liszt (1811), and Heller (1815), we recognise the Romantic style. We now proceed to enumerate those composers whose works are actually indispensable to any one who is desirous of becoming acquainted with the founders of schools.

(To be continued.)

HANDEL FESTIVAL.

THE Eighth Triennial Festival commenced on Friday, June 15. Though only the rehearsal—and it was so not only in name, as on previous occasions, but in reality, for when Mr. Manns considered it necessary he stopped the performance and tried passages more than once—there were present 16,000 visitors. Mr. Manns, in undertaking the conductorship of the Festival had an arduous and responsible duty to fulfil. He began his work in earnest, and in the course of our notice we shall say how it was accomplished. Since 1857 all the festivals have been conducted by Sir Michael Costa; but now the veteran commander has been compelled to resign the bâton. His absence, and the cause of it, were matters of general regret; and, whatever the success of this or future festivals, the skill and energy displayed in the past by Sir Michael will ever be held in remembrance. On Monday, June 18, the favourite *Messiah* was performed, and attracted no less than 22,000 persons. Foreigners cannot quite understand the prodigious success which this oratorio has had ever since its first performance at Dublin in 1742. The noble language of the Bible, and the solid help which the oratorio has afforded to suffering humanity, have certainly had a share in rendering it so impressive and popular; and it seems as if, for a long time to come, the *Messiah* will be considered an indispensable part of a Handel festival. At two o'clock Mr. Manns took his seat, and, after "God save the Queen" had been sung, commenced the solemn and well-known strains of the overture. It is useless to mention in detail how this or that chorus was rendered. Mr. Manns directed the vast forces under his command with extraordinary skill: there were, perhaps, one or two moments of hesitation, and the occasional unsteadiness which invariably occurs at all Handel festivals; but for these the conductor was scarcely responsible; and he has proved that he can not only wield the bâton at a Saturday concert, but can keep order among the hosts of a Handel festival. The performance was a very fine one. Among the notable successes of the day were the "Glory to God," "All we like sheep," and the "Hallelujah" and "Amen" choruses. Mme. Albani sang all the soprano, and Mr. Maas all the tenor music. Mme. Trebelli and Sig. Foli appeared in the first part, and were replaced in the second by Mme. Patey and Mr. Santley. All these names are well-known, and comment on the solo-singing is therefore unnecessary.

The selection on Wednesday, the second day of the festival, included many interesting specimens from the sacred and secular works of the great composer. After the favourite Overture from the Occasional Oratorio had

been played, and very finely, by the band, and "When his loud voice," from *Jephtha*, sung with much vigour, there came the one novelty of the day, a short bass solo from *Deborah*, "Tears such as tender fathers shed" (Mr. Santley). The old favourites, "Angels ever bright and fair," "Let the bright Seraphim" (with trumpet obbligato by Mr. M'Grath), and "Waft her, Angels," were sung by Mme. Albani and Mr. Barton M'Guckin respectively, and, we need scarcely add, with great success. The first part of the programme consisted entirely of sacred music, and, though half of the great English oratorios written by Handel were in most cases represented only by one piece, the names served to remind musicians of many a neglected masterpiece. "Envy, eldest born of hell," from *Saul*, and the fine chorus, "The Mighty Power," from *Athaliah*, produced great effect. Two choruses from *Saul* and *Susanna* were less successful. We should not omit to notice the march from *Joshua* and the sinfonia from *Athaliah*—both of which were magnificently played by the band, and enthusiastically applauded. The second part of the programme, which was devoted to secular music, commenced with the first Concerto for Organ and Orchestra in G minor. To say that it was in Mr. Best's hands is to say that it was in safe hands. The beauty and delicacy of the music, with its organ and orchestra effects of contrast, and the excellence of the playing, made a great impression on the large audience, if we may judge by the loud and prolonged applause at the close. The cadenza introduced by Mr. Best in the first movement is showy and effective, but written in the style of our day rather than in that of Handel. After the concerto came the chorus "From harmony," splendidly sung, followed by the St. Cecilia March, specimens from *Judas*, *Solomon*, *Alcina*, and *Rinaldo*, which our space will not allow us to describe in detail, and a selection from *Acis and Galatea*, in which Mr. Lloyd and Mr. Santley received the usual honours. The singing of the choir in the various pieces of the programme was, with a few exceptions, very good; and Mr. Manns has good reason to be proud of the results of the day.

Israel in Egypt, the "Hercules of oratorios," was given on Friday, the third and last day of the festival. The wonderful chain of double choruses can be given with more splendid effect at the Palace than in any concert-room, so the performance of *Israel* is naturally looked forward to as the special treat of the week; and the immense crowd (23,000) who went this year heard an exceedingly fine rendering of Handel's masterpiece. The soloists were Mme. Valleria, who sang the "Miriam" solos with great success; Miss Marriott, who did herself credit in "Thou didst blow," and in her share of the duet, "The Lord is my strength;" Mme. Patey, Mr. E. Lloyd, Mr. Bridson, and Mr. F. King. Mr. Lloyd did his best to escape from the encore for "The enemy said," but he had too many friends both in the choir and among the audience to allow him to have his own way. We should also mention Mme. Patey's beautiful rendering of "Thou didst bring them in."

We cannot speak in detail of the whole performance; and indeed it would serve no object to point out places where there were trifling faults. With such a mass of singers, and with the difficulties of rehearsal, perfection is impossible. The effect of the whole was very grand, and Mr. Manns has proved to the satisfaction of musicians and the general public that so long as he is at the Crystal Palace the directors need not look elsewhere for a festival conductor.

The number of visitors to the festival this year was 87,000, or 3,000 more than in 1877, the highest of previous years.

Foreign Correspondence.

COLOGNE, June 1883.

THE 60th "Niederrheinische Musikfest," under the energetic direction of the veteran Capellmeister, Dr. Ferdinand von Hiller, passed off in the most brilliant manner. Imposing was the number of choir and orchestra members; there were excellent soloists, many distinguished guests—everything, indeed, contributed to lend a special splendour to the festival. The choir consisted of 484 members; the orchestra, under the guidance of Concertmeister Holländer and Tapha, had 44 violins, 20 violas, 20 violoncellos, and 14 contrabassos. The vocal soli were in the hands of Miss Lilli Lehmann, Fräulein Hermine Spies, from Wiesbaden, and Herren Götz and Mayer, from the opera in Cologne. As instrumental soloists, Herren Brahms and Wilhelmj were invited, the latter was, however, unable to appear owing to indisposition, and in his place came Fräulein Soldat, from Graz, a pupil of Joachim. Among the honorary guests we perceived Gevaert, from Brussels; Gouvy, from Paris; Gernsheim, from Rotterdam; Reinecke, from Leipzig; Reinthaler, from Bremen; Tausch, from Düsseldorf; &c. &c. On the first day of the festival we had Beethoven's *Eroica*, and Haydn's *Creation*. Orchestra and choir acquitted themselves of their respective parts with great enthusiasm, and the soloists left nothing to desire. Miss Lehmann's voice is no longer youthful and fresh, but she knows how to manage it. Herr Götz is one of the best tenors of our time, and possesses a beautiful voice. In some numbers, the part of the *Creation* is a little too low for him, as, indeed for most tenors. Of Herr Carl Meyer, the baritone, we would say in his praise all we have said concerning Herr Götz. The concert of the second day opened with Bach's cantata, "Gottes Zeit ist die allerbeste Zeit," but it scarcely proved fit for such a number of singers; and the text is not at all suited to Whitsuntide. The concerto grosso of Handel proved to be a creation of great charm, and for its choice we are indebted to Hiller. With Mendelssohn's 114th *Psalm*, for double choir, the choir had the greatest success of the whole festival. We were forced to recognise again how well Mendelssohn knew how to write for voices. He is the worthiest successor of Handel. A new work of Ferd. Hiller, "Richard Löwenherz," for choir, orchestra, and tenor solo, concluded the first part of this concert, and brought to the grey-haired creator of this youthful fresh creation stormy ovations and great enthusiasm, with which we heartily agree, without concealing that we are not sympathetically touched, when, in an undramatic ballade, the characters—as here, Blondel and Richard Löwenherz—are partly actually introduced and partly spoken of. This was followed by the piano concerto in B flat, No. 2, by Johannes Brahms, which the composer executed, not with perfect clearness, but with great force and enthusiasm. Unhappily, he had a worn-out piano by Bechstein. Though the work is, as generally known, very long, and only in its second and fourth movement, it shows itself clear and friendly; yet Brahms had a very warm reception. The well-known ballade of Max Bruch, "Schön Ellen," which followed, was brilliantly executed, had a great success also, and forced the hearers to enthusiastic bravos. The last number of the concert was the great Leonore Overture, No. 3. The third festival day began with Brahms' Symphony in D, under his own direction. The first movement, though it has many reminiscences of Beethoven and Mendelssohn, belongs to the most pleasing of Brahms' creations, whilst the slow movement—even here, where

Brahms has many admirers—failed to charm the public. The third movement, in Franz Schubert's style, was encored, as usual. At the end of the symphony the composer was recalled three times. The other orchestral pieces were the *Faust* overture, by Wagner, and the overture *Manfred*, by Schumann (a choice of two overtures less similar in tone-colour would have been better), and "Auf der Wacht," by Hiller. In place of Wilhelmj, Fräulein Soldat played a Mendelssohn concerto and some Hungarian dances. Her performances were not satisfactory; but still she may hope to have a good future as artist. Of the vocal soloists, Herr Carl Meyer had the greatest success with the aria, "Almansor," by Reinecke: the composer, who directed the work himself, was re-called three times. Fräulein Lehmann was also most successful in a song by Handel; and Fr. Spies in a "Gebet" by Hiller, and "Blüthenmai," by Gluck.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, June 13th, 1883.

SINCE my last report another instrumental concert and a representation of opera fragments, in the Conservatoire, and a twenty-five-year jubilee of the Akademische Gesangverein (the students of the University), have taken place. I was prevented by illness and literary work from assisting at those performances, as well as the representations in our Opera House, and can speak of the latter only by report. You will, I hope, kindly excuse my short writing this time, knowing, as I think, well enough, that it is not negligence on my part if my much-respected readers of the MONTHLY MUSICAL RECORD are not made acquainted with some of the musical events of the Austrian metropolis.

The Hofopera closes its representations (a few make-shifts excepted) to-morrow. We shall have then, in the same house, two cycles of the seven king-dramas of Shakespere, represented by the Hofschauspieler of the Burgtheater. The holidays will last this year only till the middle of July—a new arrangement, so as not to leave the town in summer-time totally without theatre evenings. Since May 12th the already-mentioned *Gäste* continued to give to the performances an extra charm, so necessary in the hot summer days. There was the much-esteemed Frau Wilt, who was heard as Fides, Aida, Valentine, Donna Anna, Rezia, concluding to-morrow with Leonore (*Trovatore*); Fr. Marianne Brandt, the very artist who animated the hearers as Brünnhilde (for the first time in Vienna), Adriano, Fides, and Ortrud. We had, further, Herr Niemann, the spirited and first-rate Wagnerian actor, as Prophet, Lohengrin, Siegmund (first time in Vienna), and Rienzi; Herr v. Reichenberg as Zacharias (*Prophet*), Sulpice (*Regimentstochter*), Oberpriester (*Afrkanerin*), Stefano Colonna (*Rienzi*), and Marcel, and the new acquisition (from June 1st) of the two singers, Reichmann and Winkelmann. Herr Reichmann was heard in the Fliegende Holländer, Hans Sachs, and Telramund; and Herr Winkelmann, the celebrated tenor, in the Prophet, Walther v. Stolzing, and Lohengrin. Both excelled uncommonly, and showed aptitude for the stage. On the other hand, Herr Labatt, who has been playing since 1869, has left the house to become, as it is said, director of the opera in his native country (Sweden).

Since May 31st the electric light has been in use, and will be probably adopted for the future. New operas, and old ones newly restored, are promised for next season; in the meantime it is arranged that the people have something to hear, and that the interest in the opera is kept

alive. There are, indeed, many operas promised every year, and yet not heard up to this day.

Operas performed from May 12th to June 14th:—*Prophet* (twice), *Das Mädchen von Perth*, *Mignon*, *Lohengrin* (twice), *Afrikanerin* (twice), *Aida*, *Mephistopheles*, *Freischütz*, *Gute Nacht Herr Pantalon* (and the ballet "Melusine"), *Die Meistersinger* (twice), *Hugenotten* (twice), *Walküre* (twice), *Nachtwandlerin*, *Don Juan*, *Violetta* (*La Traviata*), *Rienzi* (twice), *Das Goldene Kreuz* (and the ballet "An der Beresina"), *Regimentstochter* (and the ballet "Melusine"), *Oberon*, *Fliegende Holländer*, *Lucia*, *Faust*, *Orpheus* (and the ballet "Pygmalion"), *Carmen*, *Liebestrank* (and the ballet "Melusine"), and *Trovalore*.

Reviews.

Quartet for Pianoforte, Violin, Viola, and Violoncello.

No. 2, in F major. By EBENEZER PROUT. Op. 18. (Edition No. 9253, net, 4s.). London: Augener & Co.

MR. PROUT is a musician who recognises the value of accepted forms in the design and arrangement of his musical thoughts. At the same time, while respecting the traditions of the elders, he never allows his mode of expression to degenerate into mere formalism. His music is, therefore, always interesting and pleasing, though it may not at all times rise to the heights occupied by genius of the first rank. The quartet now before us is a very clever work, in which the ideas are pleasantly and ably presented. The work assigned to the several instruments not only exhibits a thorough knowledge of their several capabilities, but also admits the need of writing phrases which shall keep alive the attention of the player and lead him to respect the significance of his own particular part as contributing to the interest of the whole. The first movement, an *Allegro moderato*, opens with a phrase for the piano of five-bar rhythm ingeniously set out and well worked up. The second subject is agreeably introduced, and the whole movement is a model of form pleasing and satisfying. The *Andante con moto* is an air with four variations announced in its simplest shape, first in the relative minor by the violoncello and afterwards taken up and imitated by the other instruments. The third movement is a Minuet in F, with a sparkling and efflorescent Trio in B flat charmingly elaborated. The finale, *Allegro vivace*, is most spirited, not the least noteworthy effects being produced by the points of imitation piquantly introduced for the several instruments without in any way injuring the form or destroying the swing and gaiety of the subjects and their treatment. Altogether it is a good specimen of the talents and accomplishments of the author.

First Organ Concerto, with orchestral accompaniment.

By G. F. HANDEL. Edited, arranged, and supplemented with a Cadenza, by W. T. BEST. Organ score (Edition No. 6761a), net, 1s. 6d.; Orchestral parts (Edition No. 6761b), net, 2s.; or complete (Edition No. 6761), net, 2s. 6d. London: Augener & Co.

SIX concertos for the organ by Handel having been published on September 23, 1738, of which some had already been "printed by Mr. Walsh, and the others done without the knowledge or consent of Mr. Handel," Walsh brought out a new and complete edition on October 4, 1738: "Six Concertos for the Harpsichord or Organ. Composed by Mr. Handel." The latter testified that "these Concertos were published by Mr. Walsh

from my own copy." The orchestral parts, which seem to have been published a few weeks later, bore the *opus* number 4 and the title: "Six Concertos for the Organ and Harpsichord; also for Violins, Hautboys, and other instruments, in 7 Parts." The accompanying parts are for first and second violin, viola, violoncello and double-bass, and two oboes. A stately *largo* in G minor opens the concerto and leads up to a brilliant *allegro* in G major, the principal movement, for which Mr. Best has written a *cadenza*. After this first division of the concerto follows a short *adagio* in E minor, which closes on the dominant, and may be regarded as an introduction to the last movement, a serenely playful *andante*, 3, in G major. The authorship of Handel is, of course, a sufficient recommendation of the work. Were this not so, Mr. Best's performances of it at the Handel festivals in 1871 and 1883, and the editorial and typographical excellence of this newest edition might be mentioned and dwelled upon.

The School of Scales, Chords, and Ornaments. Op. 88.

Twenty-eight studies for the Pianoforte, composed and arranged according to progressive difficulty. By HERMANN BERENS. Revised, the fingering supplemented, and metronome marks added, by E. PAUER. Three Books. London: Augener & Co.

OF new studies, and new editions of old studies, there is no end. Would they were all as acceptable as those before us! Berens, of whom we spoke last month in connection with Pauer's "Culture of the left hand," provides, in the "School of Scales, Chords, and Ornaments," most excellent matter for practice. Indeed, his Op. 88 will be regarded as a boon both by teachers and pupils. The twenty-eight studies are a kind of *Etudes de la Velocité*; but easier and less dry than Czerny's. The author's talent for natural graceful melody shows itself even in the runs, *arpeggios*, turns, trills, &c., of this finger drill. The rough, stony road of progress becomes a smooth, flowery path. These and similar studies make us think that indifferent and recalcitrant pupils will, before long, be things of the past. This may be a flattering illusion; but, whether it be or be not, teachers will find these studies extremely useful—by them lazy pupils are likely to be coerced into diligence, and dull pupils roused out of their lethargy. Hermann Berens was born at Hamburg in 1826; studied music under his father, the composer and flutist Karl Berens, and the Dresden Capellmeister C. G. Reissiger; went, in 1849, to Sweden; lived from 1860 in Stockholm, first as conductor at the Minder-Theatre, afterwards as Court-Capellmeister; and died on May 9, 1880. Besides a considerable amount of pianoforte and chamber music he wrote several successful operas.

Petite Suite de Danses pour Piano. Par CORNELIUS GURLITT. Op. 127. (Edition No. 6152, net, 1s.) London: Augener & Co.

THIS elegant suite of dance measures is a further instance of the graceful power which this composer possesses. The charm of melody and the never-wearied delight of simple harmonies are used in the most masterly way. Not the least of the many unaffected qualities of the music is the art with which great musical skill is exhibited without being ostensibly displayed. The effect of this is that the pupil who makes these little pieces a study will have imbibed insensibly an introductory knowledge of, and a liking for, more elaborately designed works. Though our composer has adopted such well-

known forms as the Polonaise, Ländler, Mazurka, Polka, Valse, and Galop, the last with an element of humour all its own, there is a modern character in all. The only old-fashioned matter they contain is their simplicity. There are no great difficulties to overcome in the playing; and the forms and ideas are so graceful and fresh as to bring with them an element of untiring pleasure.

Mendelssohn-Bartholdy's Pianoforte Works. Nos. 10 to 16. Carefully revised and fingered by E. PAUER. London: Augener & Co.

THE remainder of the series beyond those already noticed are the *Andante cantabile e presto agitato*, in B major, Musical Sketch in B flat major, Musical Sketch in G minor, Scherzo in B minor, Study in F minor, Andante, from the First Concerto (Op. 25), and the Adagio from the Second Concerto (Op. 40). It is not in the least degree necessary to offer words in praise of these compositions; they have been so long before the public as to have had their merits fully tested and their value duly assessed by musicians of many countries and various modes of thought. It is a pleasure to be able to record a word of approbation of this edition of Mendelssohn's pianoforte works. The editorship entrusted to Mr. Pauer is carefully done, and the engraving and printing are "things of beauty," well calculated to be, like the music itself, "joys for ever."

Fantaisie Barcarole, in A minor, for Pianoforte. Composed by GRAHAM PONSONBY MOORE. Glasgow: Ewing & M'Intosh.

THERE is evidence of strong musical inclination on the part of the composer of this piece, which is shown in the design and construction of the whole. The melody has all the *entrain* looked for in pieces named as Barcaroles, and an agreeable amount of variety, such as is justified by its qualification as a *Fantaisie*. It is original, and cleverly written in that school of thought known to the readers of the RECORD through the works of Moszkowski or Scharwenka, with a spice of individuality peculiar to the author.

Raff Album. Favourite Pianoforte Pieces. By JOACHIM RAFF. Book II. (Edition No. 8346b, net 1s.) London: Augener & Co.

THE pianoforte compositions by Joachim Raff are not only better known now than they were a few years ago, but they are beginning to be studied more carefully and assiduously. Musicians are gradually freeing themselves from the old prejudices against new music and new composers which it was at one time the fashion to entertain, and are looking less to names than to subjects; less to the school to which a composer is said to belong than to his own individual productions. Raff has a name for originality of thought in music. He belongs to the advanced school. Therefore his music must be received with caution. This is the attitude still maintained towards him in some quarters. In the five pieces forming this second book, namely those called respectively Nocturne, Cavatina, Le Torrent, Am Loreley-Fels, and Gavotte, there is nothing but music of the pleasing form, which could not be looked at as anything but charming, what name soever might be connected with it. They are advanced not so much in thought as in difficulty; but as studies or as concert pieces they are excellent.

Rubinstein Album. Favourite Pianoforte Pieces. By ANTON RUBINSTEIN. Book III. (Edition 8362c, net, 1s.) London: Augener & Co.

ALL lovers of the music of Rubinstein ought to give a glad welcome to this publication. The third book contains a Valse caprice in E flat, an Impromptu in the same key, a Romance in B flat, a Barcarole in A, and a Rêverie in D minor. The merits of the music should also find new friends; and the reasonable price at which the edition is issued, coupled with the fact that it is presented in a most elegant shape, should command a wide acceptance.

Albumblätter (Album Leaves). Three original pieces for the pianoforte. By NIELS W. GADE. Revised and Fingered by JOHN FARMER. (Edition No. 8,144, net, 1s.) London: Augener & Co.

WE have asked ourselves which of the three pieces before us pleases us most. After much consideration we came to the conclusion that it must be either the "Andantino," No. 1, with its sustained *cantilena*, or the playful "Allegretto," No. 3. Further we could not get, criticism left us in the lurch. Perhaps our readers will be more successful. These "Albumblätter," too, are distinguished by the polish and simplicity which are peculiar to all Gade's compositions; but let it be understood, polish which comes from within, and simplicity which has no relationship either with insipidity or childishness.

Barcarole, for the Pianoforte. By MARY CARMICHAEL. London: Stanley Lucas, Weber, & Co.

THE form of the Barcarole and its joyous and melodious swing seems to be taking the place in popular fancy which a short time back was held by the Gavotte, and like old-fashioned dance measures. Whether this be true or not, certain it is that the Barcarole now under notice deserves to be known, for it is well written, and possesses an element of freedom and gaiety not inconsistent with the class of ditties with which it claims titular relationship.

Album pour le Piano. Vol. III. (Edition No. 8377c, net, 1s. 6d.) London: Augener & Co.

IN continuance of the plan shown in the previous volumes of these estimable albums, the series of simple and effective pieces for the pianoforte by competent writers is continued. The present publication contains a Polonaise by Moniusko, a Polka Française, "L'Irrésistible," by Kremser, a Pensée, Idyl, by Bendel, a Gavotte, "Vergiss Mein Nicht," by D'Ourville, a Nocturne by Tschalkowsky, a Scherzo Brillant by Wollenhaupt, and a Calabraise by Rosenhain. All these are written with a simplicity that is heightened by the power of the genius which called them into being. For instruction, for study, or for delight, they are invaluable.

Morceaux de Salon. Transcriptions by MAURICE LEE. Nos. 42, 43, 44. London: Augener & Co.

THE above numbers form the most recent additions to this extremely useful series of pieces. No. 42 is a Fantaisie sur un Ancien Air Français, the ancient melody being "La Suisse au bord du lac," which was written at the beginning of the present century. No. 43 is a German Volkslied, called for this occasion "Le Berger." No. 44, Souvenir de Zillerthal, is the beautiful air made popular some forty years ago by the singing of Madame

Stockhausen, and known to English amateurs by the title "Twere vain to tell thee all I feel."

Mr. Maurice Lee has brought good taste to help his skill, and the consequence is that the pieces are admirable for their solos, and valuable for the purposes for which they are designed.

Sonatinas for Pianoforte Duet. By C. GURLITT. Op. 124. No. 6. London: Augener & Co.

THE sixth of these charming compositions, while increasing in progressive demands upon the skill of the performers, do not in any degree lessen the interest with which they should be regarded. On the contrary, those who look at the works in a proper light will see in them merits especially worthy of recognition. They form in themselves a most valuable series of graduated exercises of inestimable advantage for the purposes of instruction. For these reasons the sonatinas deserve to be classed among the treasures which every earnest teacher who desires the advance of his pupils should never lose sight of. As music, apart from their educational qualities, they are delightful specimens of composition: graceful in form, well-marked in outline, and breezy and cheerful in idea.

Auber's Overtures. Transcribed for the Pianoforte by E. PAUER. Vol. 2. Pianoforte Duet. (Edition 8,511, net, 2s.; also singly, 8,511a, b, c, each net, 1s.) London: Augener & Co.

THE first volume contained the overtures *Le Cheval de Bronze*, *Domino Noir*, and *Zanetta*. The second volume, now under notice, has the *Crown Diamonds*, *Fra Diavolo*, and *Masaniello*. Compositions so familiar as all these are need no recommendation beyond that which they bring themselves. It is therefore with the work of the transcriber that the present duty is concerned. It is pleasant at all times to recognise the skill of a master in his handiwork, and to offer a tribute of well-earned praise for conscientious labour. This can most certainly be done in the present case for these arrangements of three of Auber's best overtures. Mr. Pauer has done his self-imposed task with admirable taste and judgment.

Cecilia. A Collection of Organ Pieces in diverse styles. Edited by W. T. BEST. Book VIII. (Edition No. 8708, net, 1s.) London: Augener & Co.

THE latest instalment of this collection of organ pieces contains a Toccata in A flat major ($\frac{3}{4}$), by A. Hesse, the famous Breslau organist; and a *Marche religieuse* (pour la procession du Saint Sacrement), by A. Chauvet, a talented French musician, who died very young. Hesse's work is by far the more valuable of the two, being, indeed, thoroughly sound and substantial music. The artistic combinations and developments interest the connoisseurs, whilst untutored hearers get no less their share of pleasure. The *Marche religieuse* is too peculiarly French in style and feeling to be altogether to our taste. The English demand something more robust. We must, of course not overlook the destination of the march: "For the procession of the Holy Sacrament." Our objections apply to the *Rosarias* on page 152 (bars 1-6), and to the sickly-sweet sentimentality. However, others may think and feel differently. Charles Alexis Chauvet was born at Marnes (Seine-et-Oise) on June 7, 1837; obtained at the Paris Conservatoire the second prize for organ playing in 1857, and the first in 1860; acted successively as organist

at the churches of St. Bernard, St. Merry, and De la Trinité; and died on January 28, 1871. In composition he was a pupil of Ambroise Thomas, and distinguished himself as a good counterpointist. His published compositions consist of pieces for the organ and the pianoforte.

Sonate pour Violon et Piano. Op. 105. By R. SCHUMANN. (Edition No. 7579, net, 2s.) London: Augener & Co.

ALL that is likely to have effect as regards this beautiful composition of Schumann's may be said in a few words. The worth of the work is already established. Its popularity must be increased by the present admirable, well-printed, and remarkably cheap edition.

Quatrième Gavotte pour Violoncelle, avec Accompagnement pour Piano. Par SEBASTIAN LEE. (Edition No. 7702, net, 1s.) London: Augener & Co.

As a means of study or as a concert piece this Gavotte is excellent. There is good work for the soloist, and not uninteresting passages for the accompanist. The combination of both instruments is cleverly contrived with a view to pleasing effect.

Four Songs, with Pianoforte Accompaniment. By CORNELIUS GURLITT. Op. 126. (Edition No. 8836, net, 1s. 6d.) London: Augener & Co.

THESE four charming songs have for their titles (1) "A Spring Song," (2) "Sabbath Bells," (3) "The Lily among Thorns," (4) "A Birthday Wish." The words of the first and third are by Miss J. M. Elton, of the other two by Miss M. L. Hamilton. The melodies are exceedingly bright and fresh, well set for medium voices, and so vocal in character that they could not fail to be effective if sung with the simplicity and expression the subjects demand. The accompaniments are full of character, and form integral parts of the songs, not merely a helping adjunct.

SUNDRIES.

The "Blue Peter." By J. L. HATTON. (Edwin Ashdown, Hanover Square.) A good nautical song for a baritone voice, which deserves to become popular. The music is quaint, and the accompaniment effective.—*To my Love and The Rain is Falling.* By CONSTANCE BACHE. (Stanley Lucas, Weber, & Co.) The first of these songs, to Burns's well-known words, is a pleasing, if not very original song. We prefer the second: the melody is quite as good, and the accompaniment more interesting.—*Wee Folk, Good Folk.* By SV. SVEINBJÖRNSSON. (Howard & Co., London.) Is a pretty and tasteful song for contralto voice, with an elegant accompaniment. If well sung, it would be sure to please.—*Up in the North and The Challenge of Thor*, by the same composer, are also favourable specimens of ballad music.—*Romeo and Juliet and I Pifferari.* By SYDNEY SMITH. (Edwin Ashdown.) The first piece is a "fantaisie brillante," not too long, not too difficult; and of its kind very good. The second, called "a musette," is a very short, simple, and highly effective duet. There is throughout a pedal-bass, answering to the bagpipe drone.—*Rondoletto pour le Piano.* Par F. HÜNTEN. (Augener & Co.) This easy and elegant little piece has been revised by E. Pauer, who has done much to help the youthful player in the shape of finger-phrases and other marks.—*Three Romances for Violin and Pianoforte.* By FERDINAND PRAEGER. (J. W. Chester, Brighton, and Stanley Lucas, Weber, & Co.,

THE FOREST IS MY DELIGHT.

(AM MORGEN IM GRÜNEN WALD)

Trio for Female Voices

BY

FRANZ ABT.

OP. 599. N^o 4.

Lebhaft.

SOPRAN I.

1. The for - est is my de - light, On morn - ing
 2. for - est is my de - light, On morn - ing
 1. Am Mor - gen im grü - nen Wald, im grü - nen
 2. Mor - gen im grü - nen Wald, im grü - nen

SOPRAN II.

1. The for - est is my de - light, On morn - ing
 2. for - est is my de - light, On morn - ing
 1. Am Mor - gen im grü - nen Wald, im grü - nen
 2. Mor - gen im grü - nen Wald, im grü - nen

ALT.

1. The for - est is my de - light, On morn - ing
 2. for - est is my de - light, On morn - ing
 1. Am Mo - gen im grü - nen Wald, im grü - nen
 2. Mo - gen im grü - nen Wald, im grü - nen

PIANO.

Lebhaft.

decreas. ppp

a tempo

1. bright! 'Tis then my heart re - joi - ces To
 2. bright! Far, far from care and sad - ness, The
 1. Wald, — wenn sich die Wip - fel nei - gen und
 2. Wald, — da wach - sen mir auch Schwein - gen, da

a tempo

1. bright! 'Tis then my heart re - joi - ces To
 2. bright! Far, far from care and sad - ness, The
 1. Wald, — wenn sich die Wip - fel nei - gen und
 2. Wald, — da wach - sen mir auch Schwein - gen, da

a tempo

1. bright! 'Tis then my heart re - joi - ces To
 2. bright! Far, far from care and sad - ness, The
 1. Wald, — wenn sich die Wip - fel nei - gen und
 2. Wald, — da wach - sen mir auch Schwein - gen, da

a tempo

1. hear — the birds' gay voi - ces From ev - 'ry tree crown'd
 2. birds — lend me their glad - ness I long to join their
 1. ju - belnd von dem Zwei - gen der Vög - lein Lied er -
 2. treibt — es mich zu sin - gen mit sie - gen - der Ge -

1. hear — the birds' gay voi - ces From ev - 'ry tree — from
 2. birds — lend me their glad - ness I long to join — their
 1. ju - belnd von dem Zwei - gen der Vög lein Lied, — der
 2. treibt — es mich zu sin - gen da treibt es mich, — mit

1. hear — the birds' gay voi - ces From ev - 'ry tree — from
 2. birds — lend me their glad - ness I long to join — their
 1. ju - belnd von dem Zwei - gen der Vög lein Lied, — der
 2. treibt — es mich zu sin - gen da treibt es mich, — mit

1. height, — from ev - - 'ry tree crown'd height! — When
 2. flight, — I long — to join their flight! — When
 1. schallt, — der Vög - - lein Lied er - schallt: — da
 2. walt mit sie - - gen - der Ge - walt, — bis

1. ev - 'ry tree crown'd height, from ev - 'ry tree — crown'd height! — When
 2. flight, to join their flight, I long to join — their flight! — When
 1. Vög - lein Lied er - schallt, der Vög - lein Lied er - - schallt: — da
 2. sie - gen - der Ge - walt, mit sie - gen - der Ge - - walt, — bis

1. ev - 'ry tree crown'd height, from ev - 'ry tree crown'd height! — When
 2. flight, to join their flight, I long to join their flight! — When
 1. Vög - lein Lied er - schallt, der Vög - lein Lied er - - schallt: — da
 2. sie - gen - der Ge - walt, mit sie - gen - der Ge - - walt, — bis

molto cresc. *sf* *p*

1. morn - ing glads my sight The for - est is my de -
 2. morn - ing glads my sight The for - est is my de -
 1. fasst mich's mit Ge - walt, am Mor - gen im grü - nen
 2. froh mein Lied er - schallt am Mor - gen im grü - nen

molto cresc. *sf* *p*

1. morn - ing glads my sight The for - est is my de -
 2. morn - ing glads my sight The for - est is my de -
 1. fasst mich's mit Ge - walt, am Mor - gen im grü - nen
 2. froh mein Lied er - schallt am Mor - gen im grü - nen

molto cresc. *sf* *p*

1. morn - ing glads my sight The for - est is my de -
 2. morn - ing glads my sight The for - est is my de -
 1. fasst mich's mit Ge - walt, am Mor - gen im grü - nen
 2. froh mein Lied er - schallt am Mor - gen im grü - nen



cresc. *sf*

1. light, When morn - ing glads my sight the
 2. light, When morn - ing glads my sight the
 1. Wald, da fasst mich's mit Ge - walt, am
 2. Wald, bis froh mein Lied er - schallt am

cresc. *sf*

1. light, When morn - ing glads my sight the
 2. light, When morn - ing glads my sight the
 1. Wald, da fasst mich's mit Ge - walt, am
 2. Wald, bis froh mein Lied er - schallt am

cresc. *sf*

1. light, When morn - ing glads my sight the
 2. light, When morn - ing glads my sight the
 1. Wald, da fasst mich's mit Ge - walt, am
 2. Wald, bis froh mein Lied er - schallt am

cresc. *sf*



1-2. for - est is my de - light, the for - est is my de -
 1-2. Mor - gen im grü - nen Wald, am Mor - gen im grü - nen

1-2. for - est is my de - light, the for - est is my de -
 1-2. Mor - gen im grü - nen Wald, am Mor - gen im grü - nen

1-2. for - est is my de - light, the for - est is my de -
 1-2. Mor - gen im grü - nen Wald, am Mor - gen im grü - nen

poco ritm.

1-2. light, the for - est is my de - light!
 1-2. Wald, am Mor - gen im grü - nen Wald.

1-2. light, the for - est is my de - light!
 1-2. Wald, am Mor - gen im grü - nen Wald.

1-2. light, the for - est is my de - light!
 1-2. Wald, am Mor - gen im grü - nen Wald.

1. *f* 2.

2. The
 2. Am

2. The
 2. Am

2. The
 2. Am

London.) Three short pieces, which show much taste and ability. One cannot, however, resist the impression that the composer was not particularly moved by the spirit of inspiration when he wrote them. The opening theme of No. 2 recalls faintly the theme of the Andante in Mendelssohn's Andante in his concerto in G minor. Reminiscences, unless too strong, are not, however, unpleasant.

RECEIVED FOR REVIEW.

FROM:—ASHDOWN: (*F. Cambridge*), "A Holiday March;" (*O. Cramer*), "The Chase;" (*C. Dick*), "The Chippendale;" (*L. Diehl*), "Gathered Lilies;" Song; "Little Lassie;" Song; (*G. H. L. Edwards*), "Chanson d'Amour;" (*C. S. Hartog*), "Only a Year;" Song; (*C. Hause*), "Am Springquell;" (*G. Lamothe*), "Thinking and Dreaming;" Song; (*M. Watson*), "Old-fashioned Friends;" Ballad; (*G. Lange*), Op. 299, Op. 291; (*H. Latour*), "Air de Danse;" (*A. Loeschorn*), "Dreams of Youth;" (*W. Macfarren*), "Enid;" (*C. E. Pathe*), Op. 229, Op. 264, Op. 274; (*H. Rogers*), "Harvest Song;" (*H. E. Warner*), "La Révéuse;" (*M. Watson*), "Marche Héroïque."—BERTINI: (*Mountford*), "Sweet Recollections."—BOOSEY & Co.: (*G. Lonasil*), "When Daylight Sets;" Song.—CALDICOTT, Birmingham: (*C. J. Caldicott*), "Holy City;" Anthem.—CHESTER, Brighton: (*J. Gledhill*), "Serenade."—CITY MUSIC PUBLISHING COMPANY: (*Farley Newman*), "Midsummer Idylls;" for Pianoforte.—COX: (*Blackwell*), "Ninette."—CRAMER & Co., Liverpool: (*H. Kingsley*), "The Rainy Day;" Song.—EWALD & Co.: (*E. Evans*), "Passacaille and Double Fugue;" Organ.—FORSYTH BROTHERS: (*A. Antoine*), "Streamlet;" (*C. Dick*), "Chant du Matin;" "December and May;" (*P. H. Diemer*), "A Little Frolic;" (*E. Hecht*), Op. 24, Nos. 1, 2, 3; (*F. Hiller*), "Bagpipe;" (*F. N. Löhr*), "Danses des Gavots;" School Songs: "Ah! Love, how Bitter;" "As it Fell upon a Day;" "Autumn Song;" "Banks of Allan Water;" "Gipsy Chorus;" "Miller of the Dee;" "My Mother Bids me Bind my Hair;" "Song of the Fairies;" "Sweet Sylvan Glades;" (*C. Perera*), "Morceau Chantant;" Violin and Piano; (*A. Whitley*), "Old Chums;" "Road to Market;" "Very Wrong;" Songs; (*T. A. Willis*), Tarantelle.—GODDARD & Co.: (*G. Weldon*), "Song of Ancestors."—HEYWOOD & SON, Manchester: (*J. Bannister*), "All Things are Fair."—HODDER & STOUGHTON: (*H. K. Lewis*), "Songs for Little Singers."—HUTCHINS & ROMER: "Parting;" Part Song.—LUCAS, WEBER & Co.: (*O. Beringer*), "Sonatina in F;" "Sonatina in B flat;" (*Marie Corelli*), "Romeo's Good Night;" Song; (*A. D. Duviolier*), "Kissing Little Maidens;" Song; (*Viscountess Folkestone*), "Come, let's Play at Soldiers;" Song; (*E. Ford*), "Dawn;" "The Rose and Lily Bell;" Songs; (*E. Gelli*), "Take Back the Flower;" Song; (*J. Gibsons*), Op. 87, Nos. 1 and 2, Op. 88; (*A. Hervey*), "Sechs Liebeslieder;" Songs; (*Löhr*), "Primer;" (*W. Macfarren*), "Menuet Impromptu;" (*T. A. Matthay*), "The Fairy's Serenade;" Part Song; (*C. Moseley*), "The Child of the South;" Song; (*C. Salaman*), "Zahra;" Song; (*A. Schliebner*), "The Rose's Love;" Cantata; (*Dinah M. Shapley*), "Troubadour Song;" (*C. R. Tennant*), "Echoes;" Song; (*C. Trevor*), "A Proposal;" Vocal Duet; (*Emily J. Troup*), "When Love doth Pace;" Song; (*Maud Valérie White*), "Scherzetto;" "Frithjof's Gesang;" Song; (*Alice M. Williams*), "Cradle Song."—MARRIOTT & WILLIAMS: (*C. A. Edes*), "La Balançoire;" (*W. H. Harper*), "Mother, oh, Sing me to Rest;" Song; (*R. W. P. Lodwick*), "A Lullaby;" Song.—MUSIC PUBLISHING Co.: (*W. J. Bailey*), "Six Pieces, Nos. 1, 4, and 6;" "Stay at Home;" Song.—NOVELLO, EWER & Co.: (*T. A. Alderson*), "My Song;" Anthem; (*E. E. Carrington*), "Jubilate Deo;" Part Song; (*A. Guilmant*), "Spohr's Twenty-fourth Psalm;" Organ; (*C. Reinecke*), "Twelve Canons;" Two-part Song; (*W. H. S.*), "Only One;" Song.—F. PITMAN: (*E. Altwright*), "Two Andantes;" Organ; (*F. Austin*), "Gavotte and Saltarello;" "O yes, I'll be a Warrior Bold;" Song.—POHLMANN & SON, Dublin: (*A. Cellini*), "For Love and Fame;" Song; (*A. Kreutzer*), "The Erl King;" (*R. J. Moncton*), "One Night I Dreamed;" Song; (*A. Patton*), "Inclusions;" "Insufficiency;" Songs.—RANSFORD & SON: (*A. Antoine*), "My Soul is Dark;" Song.—WILLIAM REEVES: "Haydn and Mozart;" "Guide to the Purchase of an Organ."—SCHOTT & Co.: (*C. Riechelmann*), "The Easter Robe;" Song.—SWAN & Co.: (*J. H. Stammers*), "Kyrie Eleison."—WARNER, Isleworth: (*H. E. Warner*), "L'Espérance;" "Pensée du Soir."—WEEKES & Co.: (*W. A. Blakeley*), "The Old Street Organ;" Song; (*O. Cramer*), "Evening Bells;" (*H. Hudson*), "Gavotte;" (*J. Matthews*), "My Lips shall greatly Rejoice;" Song; (*F. H. Simms*), "The Angel's Whisper;" Song; "O'er the Hills the Dawn is Stealing;" (*F. Weekes*), "Six Favourite Melodies;" Piano and Violin.—WILEY & Co.: (*F. Scarsbrook*), "She Stood by the

Tranquil Ocean;" Song; (*F. Swift*), "Cheerily Haul!" "King David's Lament;" "Loyal and True;" "A Sailor and his Lass;" Songs.—B. WILLIAMS: (*G. H. L. Edwards*), "Culloden;" Song.—JOSEPH WILLIAMS: (*J. B. Fortay*), "Faithful unto Death;" "Night and Morning;" Songs; (*W. Lancaster*), "Break, Break, Break;" "Shall I, Wasting in Despair;" Songs.

OUR MUSIC PAGES.

"THE Forest is my delight," one of a set of four trios for female voices, by Franz Abt, is a bright and attractive little piece. We need scarcely remind our readers that the composer never fails to write music which is pleasant both to those who listen to it and to those who perform it. Though light in character, there are several little points, showing the hand of a thorough musician. "The delight of the forest on morning bright" comes now with special significance, for the sun of late has shone with unwonted splendour, and clothed our forest trees with rich foliage.

Concerts and Opera.

CRYSTAL PALACE CONCERTS.

IN noticing the concert of April 28th, last month, we omitted an event of some importance—the first performance of a new symphony by Mr. T. Wingham, the favourite pupil of the late Sterndale Bennett. This work is the fourth which he has contributed to this important branch of musical composition. It is in the key of D, and has the usual four movements. The first and third sections are the best; the latter (minuet) is very graceful. The andante is flowing and melodious, but not particularly striking. The finale lacks to some extent power and interest. The work was well played and favourably received.

We were just able last month to announce that Berlioz's *Messe des Morts* had been performed, and must now add a few remarks respecting so extraordinary and original a work. In 1836 Berlioz received from M. de Gasparin, the Minister of the Interior at that period, the commission to write a Requiem. The composer set to work very quickly; and indeed, to preserve the thoughts which passed through his brain with extreme rapidity, he invented a system of musical shorthand, which was, he tells us, of great assistance to him. We could easily fill several columns in giving an account of all the difficulties Berlioz had to encounter before the work was finally produced, and of the performance itself, in the Invalides, on the 5th of December, in memory of General Damrémont and officers and soldiers who fell at the taking of Constantine; but must content ourselves with noticing the work itself and the Palace performance. For two evident reasons it could not produce its full effect. The platform in the concert-room was not roomy enough for the orchestra; and then again the work was intended for performance in a church, with suitable breaks. Musicians were, however, glad to hear, even under these unfavourable circumstances, a work on which Berlioz set high value. "If I were threatened," he said, "with the destruction of the whole of my works save one, I would crave mercy for the *Messe des Morts*."

The Introit (Requiem and Kyrie) is a quiet movement containing many beautiful and effective passages. The *Dies Ira* is thoroughly characteristic of the composer. Gossec, in the corresponding movement of his Requiem, has an *orchestre éloigné* of trombones and drums to represent the sound of the last trumpet, but Berlioz, in addition to a large orchestra, employs four small ones of brass. They ought properly to be placed in the four corners of the building, but Mr. Manns arranged them as

best he could on the platform. No doubt the exact effect was not obtained, but the huge mass of sound was very imposing. Passing by the "Quid sum miser," we come to the "Rex tremendæ," where the five orchestras are again heard. Some of the music is very grand. The "Quaerens Mè" is a difficult piece of unaccompanied choral writing; at the Palace the organ was used to support the voices. The "Lachrymosa" is perhaps the finest portion of the Requiem; the "Day of tears and mourning" is depicted with terrible reality. The "Offertorium" is an expressive movement. The "Hostias" may be noticed for its curious effects with flutes and trombones. The "Sanctus," for tenor solo and chorus, has peculiar and delicate orchestration. There are four solo violins, one flute and violas, and every now and then cymbals and big drum are struck. The "Hosanna" is a fugue, and a good one, although Berlioz held this form of art somewhat in contempt. The "Agnus Dei" closes in a worthy manner this remarkable and original work. We have only been able to notice it in a very cursory manner; perhaps we may one day have an opportunity of saying more about it. Of the performance we have already spoken.

On June 12, *Délibes'* Suite of Ballet Airs, *Coppélia*, was performed for the first time. Herr Pachmann was heard in Beethoven's Concerto in G, and some solos. His performances gave great satisfaction. June the 9th was Mr. Manns' Benefit Concert. The programme included a selection from Mr. Mackenzie's *Colomba*, in which Mme. Valleria, Miss Annie Marriot, and Mr. Barton McGuckin, took part. Mlle. C. Kleeberg played in an effective manner Mendelssohn's Capriccio (Op. 22), with orchestra, and some solos. Mme. Leideritz (from the Court Theatre of Detmold), made a first, though not very favourable appearance; she was, however, much applauded. Mr. E. Lloyd sang, in his best manner, the "Romance," from *Euryanthe*. The orchestra played Schubert's Unfinished Symphony, the overture to *Tannhäuser*, and the *Parsifal* Vorspiel.

RICHTER CONCERTS.

At the fourth concert, on May 28, with the exception of Spohr's Overture to *Jessonda*, and an old-fashioned song from Graun's *Tod Jesu*, the programme was devoted entirely to Beethoven and Wagner. There is really nothing new to say about the music performed. The Symphony No. 8 went well; but the *Leonora* Overture has been heard to greater advantage under Herr Richter on previous occasions. Mr. and Mrs. Henschel made their first appearance since their return from America. The lady, in the florid passages of the Graun air, displayed a well-cultivated voice; as an old favourite she was well received. Mr. Henschel sang Pögnier's Address from *Die Meistersinger*, and "Wotan's Abschied," from *Die Walküre*; the latter was declaimed in an effective manner.

On Monday, June 4, a work by Father Haydn formed a prominent feature of the programme. This was the Mass No. 3. In England and France it is known as the "Imperial," but in Germany as the "Nelson" Mass. The analyst, C. A. B., gave some interesting particulars as to the date and occasion of its composition. It was performed at Eisenstadt, in presence of Nelson, in 1798: hence its name. The autograph manuscript settles the question of date. All hitherto given are wrong: it was commenced July 10, 1798, and finished on the 31st of the same year. The soli parts were well sung by Misses Anna Williams and Orridge, Herr G. Ritter and Mr. Frederic King. The Richter Choir likewise distinguished

itself; but on the whole the interpretation of the Mass was too demonstrative. Herr C. Armbruster presided at the organ. Herr Richter, having obtained great success last season with one of Liszt's Hungarian Rhapsodies, offered another to his audience—No. 2 in D. It is a brilliant piece of writing, was capitally played, and enthusiastically encored. Of its kind it is good and very clever; but surely Herr Richter could find something of greater interest and importance. The programme included Schumann's *Genoveva* overture, magnificently played, and Beethoven's Choral Fantasia. Mr. Walter Bache, who took the pianoforte part, did not do himself full justice.

On the following Monday, Mme. Stepanoff, a pupil, we believe, of Leschetitzki, gave a very fine rendering of Saint-Saëns's second concerto in G minor. The work is a favourite with pianists because of its difficulties and showy passages; it is not, however, one calculated to display the higher and more intellectual faculties of a player; and we must wait for another opportunity to judge of Mme. Stepanoff as a musician as well as a player. Dvorak's Rhapsody, Op. 45, No. 2, was the novelty of the evening—an interesting composition, but neither as original or pleasing as the one in A flat, performed a few seasons ago. The other items of the programme—*Tragische* Overture, Brahms; *Siegfried*, Idyll; and Introduction to 3rd act of *Meistersinger*, Wagner; and 4th Symphony, Beethoven—do not call for detailed notice. They were all splendidly played.

The programme of the seventh concert, on Monday evening, June 18, contained no novelties. Herr Hausmann played Schumann's somewhat dry concerto for violoncello and orchestra. Mr. E. Lloyd was the vocalist. All the concerts have been well attended.

PHILHARMONIC SOCIETY.

THE sixth and last concert of the Philharmonic Society was given at St. James's Hall, on Wednesday, May 30. The programme included the Pastorale and "Angel's Message," and the "March of the Three Holy Kings," from Liszt's *Christus*. This work, performed for the first time at Weimar, in 1873, is considered by some its composer's masterpiece. It would be unfair to judge of the whole work from these excerpts; but this much we do say—that if the other movements are not more interesting it would be unwise to give a performance of the whole oratorio. The Pastorale was very coldly received, and at the conclusion of the March hisses were heard. Mme. Sembrich sang with much charm Mendelssohn's "Infelice." Mme. Menter interpreted Liszt's Concerto in E flat with vigour and brilliancy. Signorina Teresina Tua played with success *Vieuxtemps'* "Ballade and Polonaise." The symphony was Beethoven's No. 5 in C minor.

COLOGNE CHORAL UNION.

THE Kölner-Männer-Gesang-Verein was founded in the year 1842. For reasons connected with social life and habits on the Continent, societies of this kind are numerous, and, for the most part, prosperous; the Cologne Union, among such, holds a prominent position. It has taken part in many choral competitions, and always with the most satisfactory results. It obtained prizes at Ghent in 1844, at Brussels in 1845, at Düsseldorf in 1850, at Antwerp in 1851, and at Paris in 1855. The society paid its first visit to London in 1853, and this was followed by two more in 1854 and 1857. Herr Franz Weber, organist of Cologne Cathedral, who trained the society

almost from the very beginning, was on those three occasions conductor. He appears from all accounts to have been a singularly able and energetic musician, and his name is most intimately connected with the rise and progress of the Cologne choir. He died in 1876, and was succeeded by Herr S. de Lange, the present conductor.

By arrangement with Mr. Mitchell the Society paid a fourth visit to this country last month, and in a series of concerts at St. James's Hall, commencing on Monday June 12 and ending on Saturday, June 23, proved themselves worthy of their Continental honours.

Their number in all ninety. The voices are of excellent quality—especially would we notice the full, rich tone of the basses—and every member surrenders his will in such a perfect manner to that of the conductor, that the effects produced are indeed remarkable. The intonation leaves nothing to be desired, the lights and shades are managed with consummate skill, and the clearness and precision with which the words are uttered are quite unique. Their *répertoire* consists of part-songs by classical and modern composers. Schubert's lovely "Gondelfahrer," Weber's stirring "Lützow's Wilde Jagd," and Mendelssohn's charming "Wasserfahrt" were splendidly sung, and received with enthusiastic applause. Kreutzer's "Sabbath Song," Wilhelm's "Spring Song," an "Old Dutch Song set for Male Voices by Ed. Kremser," and Vert's "Fair Rohtraut," were vehemently applauded and encored. Besides the choral music there were solo vocal and instrumental pieces. Herr Henrik Westberg sang at the first concert, and also at some of the following ones. Herr Willie Hess made a favourable appearance as violinist at the fourth concert; with Fräulein Hess he played two movements of a Gade sonata.

Mlle. Kleeberg and Mons. O. Musin also added to the attractions of the concerts. The attendance at the first was very good, then there was a falling off. During the second week, however, renewed interest was taken in the concerts, which finished most successfully on Saturday evening, June 23rd.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

THE 179th concert of the Cambridge University Musical Society was given in the Guildhall, Cambridge, on the 12th of June. The programme included a new symphony in F by Mr. C. H. H. Parry. It is not long since we were called upon to notice his first and successful attempt in this important branch of composition. The new work is thoughtful and earnest. After a short introduction we have an *allegro moderato*, in which there is much to interest, although, as a whole, we think there is, perhaps, a little too much "storm and stress." The scherzo did not quite satisfy us, but the slow movement is very charming. The finale seems to us the most laboured and consequently least effective portion of the work. The symphony was well performed under the direction of Mr. C. V. Stanford, and the vigorous applause at the close and calls for the composer showed what interest is taken at Cambridge in English musical art. Two other important works were given at the same concert: Schumann's seldom-heard "Pilgrimage of the Rose," the solo parts taken by the Misses Amy Aylward and Helen Arnim, Mr. Walter Ford (King's College) and Mr. H. Thorndike; and Brahms' "Schicksalslied." The concert was well attended.

MISCELLANEOUS CONCERTS.

MME. SOPHIE MENTER gave her second and last recital at St. James's Hall, on June 2. The principal pieces

were Beethoven's Sonata in E (Op. 109), and Schumann's "Etudes Symphoniques." Besides, she played, and in exquisite style, some Schubert-Liszt transcriptions; a Chopin selection, including three of the Studies; and she again made a sensation by her wonderful performance of the *Tannhäuser* Overture, arranged by Liszt. The hall was well filled and the concert-giver enthusiastically received.

MONS. VLADIMIR DE PACHMANN gave a third and highly-successful concert at St. James's Hall on Saturday June 9. The Chopin selection was the principal attraction of the afternoon. The hall was crowded.

THE fourth concert of the St. Cecilia Society took place at St. James's Hall. The band and chorus were composed entirely of ladies. The most interesting feature of the programme was Pergolesi's *Stabat Mater*, the last work of the gifted Italian composer of the early part of the eighteenth century, who died in his twenty-sixth year. Mr. Malcolm Lawson conducted the whole of the concert.

MR. AND MRS. GEORG HENSCHEL gave two very interesting vocal recitals at the Prince's Hall, Piccadilly, on June 13 and 16. The programmes were well drawn up: they contained specimens of French, Italian, and German vocal music of the 17th, 18th, and 19th centuries. The various pieces were sung with great taste and expression, and the performances were greatly enjoyed by large and appreciative audiences. Mr. Henschel, who is an excellent pianist, accompanied the whole of the music. At the second recital there were several encores.

Mlle. CLOTILDE KLEEGERG gave a pianoforte recital at the Marlborough Rooms, on Monday, June 4. She plays with much intelligence; her technique is good and her touch very delicate. She interpreted satisfactorily the "Moonlight" Sonata and Bach's Fantaisie Chromatique and Fugue, but obtained most success with lighter pieces by Schubert, Heller, Chopin, and Henselt. She gave a second recital at the Prince's Hall, Piccadilly, on June 21.

Mlle. MARIE DUBOIS (Lauréat du Conservatoire de Paris, Classe de Mme. Massart) gave a very successful concert at the Steinway Hall, on Monday, June 4. She played Mendelssohn's G minor Concerto, with accompaniment on second piano by Signor Tito Mattei, and shorter pieces by Mendelssohn, Schumann, Heller, &c. Signor Papini contributed violin solos. The vocalists were Miss Warde and Mr. A. von Glehn.

LA GIOCONDA AT COVENT GARDEN.

THE name of the composer of *La Gioconda* is scarcely known in this country. Yet Sig. A. Ponchielli is nearly fifty years old, and produced his first opera in Italy in 1856. *La Gioconda* came out at "La Scala," Milan, in 1876, and the ballet music was played at the Crystal Palace in 1879. The libretto, prepared from Victor Hugo's *Angelo*, was written by Arrigo Boito. The story is about *La Gioconda*, a street singer, who is loved by the spy Barnaba, and in her turn loves the faithless Enzo, a Genoese noble. The latter falls in love with Laura, wife of one of the Council of Ten, and *La Gioconda* devotes herself entirely to extricate him from the necessary consequences of his foolish conduct. Barnaba assists her, but a compact is made that she shall give herself to him if Enzo by his help escape. In the last act she is forced to keep her word, so she falls at the feet of Barnaba—a corpse. She has stabbed herself to the heart. The music of the opera is very pleasing, and although at no times very original, the composer has a clever way of expressing his thoughts, and at times shows a certain dramatic power. Space prevents us from

noticing the opera in detail. We may, however, mention as the most effective portions, the *finales* of the first and fourth acts, Cieca's melody in the first act, Enzo's song on board ship, the trio in the last act, and the pretty ballet music in the third act. The first performance of this opera in England took place at Covent Garden on May 31st, with Mme. Durand, a charming singer and clever actress, in the title rôle. The work, well mounted on the stage and conducted in an efficient manner by Sig. Bevnigani, was most favourably received.

Musical Notes.

ON January 26, 1851, was produced, at the Opéra, Gounod's first dramatic work, *Sapho*. This opera, which then lived only through a limited number of performances, is next season to be revived, not, however, in its original form. Emile Augier, the author of the libretto, besides making various less important alterations, adds an act, and thus transforms the work from a three-act into a four-act opera. Both poet and composer are already busily engaged on their task. May their endeavours answer their expectations! There was also some talk of the production, at the same institution, of Ernest Reyer's *Sigurd*, but, as the director insisted on certain alterations, the composer drew back, and the first performance of his opera is now to take place next winter—not at Paris, but at Brussels.

PIANOFORTE scores of Saint-Saëns' *Henry VIII.* and Félicien David's *Perle du Brésil*, which has lately been revived at the Opéra Comique, have been published at Paris.

A MONUMENT has been erected at Père-Lachaise in memory of Henri Reber. It was solemnly inaugurated on May 19 by the members of the Académie des Beaux-Arts and other artistic bodies. Gounod, the president of the Académie read an address, and Ambroise Thomas made a speech in the name of the Conservatoire. The tombstone bears the inscription:—"Reber, Member of the Institute, Professor at the Conservatoire of Music, Officer of the Legion of Honour. Mulhouse, the 21st of October, 1817; Paris, the 21st of November, 1880."

AT one of Padeloup's Saturday concerts (Eden Théâtre) Beethoven's Kreutzer Sonata was performed—the pianoforte part by Théodore Ritter; the violin part by all the first violins of the orchestra. Can anything more monstrous be imagined?

THE *prix Monbigne* has been awarded by the Académie Française to MM. Noël and Stoullig for their "Annales du Théâtre et de la Musique," and to M. Henri Dupin for his "La Vieillesse de Mazarin." The prize had therefore to be divided into two halves of 1,500 francs each.

OF the five prizes offered in 1882 by the Société des Compositeurs de Musique, three were and two were not awarded. The first prize of 1,000 francs—a suite for orchestra, in the symphonic style, in three parts—to Mme. Grandval. The third prize, of 500 francs—a symphonic ode for solo or solos, chorus, and orchestra—to M. de Saint-Quentin. The fifth prize, of 300 francs—a serenade for piano, flute, oboe, clarinet, horn, and bassoon—to M. Vergnion. The two prizes, of 500 francs, not awarded, were offered for a concert-piece for piano and orchestra, and a fantasia for organ and orchestra.

CAËN, the native town of Auber, has honoured herself and the composer by the erection of a statue of the latter. The inauguration of the monument took place on June 10.

Connected with this festivity were some musical performances by Parisian artists, Auber's opera, *Les Diamants de la Couronne*, his violin concerto (played by M. Danbé, the conductor at the Opéra Comique), &c.

THE Paris Conservatoire has bought at a sale in Brussels an autograph concerto of Mozart's, composed during his stay at Mannheim in 1778. The concerto (fifteen leaves), which is not quite complete, is written for piano and violin, with orchestral accompaniment.

A BELGIAN music-festival will be held at Ghent on the 1st and 2nd of July, under the direction of M. Waelput. On the first day works by modern native composers will be performed; the second day will be devoted to the classics.

ANGELO NEUMANN'S "Wagner Theater" has been dissolved, but Capellmeister Anton Seidl intends to keep together the band and travel with it through Germany, giving performances of classical instrumental works.

MME. HEDWIG REICHER-KINDERMANN, who has been everywhere so much admired, also in London last summer, died on the 2nd of June at Trieste, not yet quite thirty years of age.

THE choral society Liedertafel, of Freiburg, in Baden, celebrated, some weeks ago, the 40th anniversary of its existence by two concerts. At the first, Ferdinand Hiller's oratorio *Die Zerstörung von Jerusalem* was performed. Among the artists who took part in the second concert were Joachim (Beethoven's Concerto and Bach's Chaconne) and Hiller (improvisation).

MUSICAL literary publications:—"Der Ring des Nibelungen, Erinnerung an die 100 Aufführungen des Richard Wagner-Theaters, Briefe und Reden Richard Wagner's Recensionen der bedeutendsten Zeitungen, geschichtliche Tabellen der 100 Aufführungen der Nibelungen-Trilogie" ("Souvenir of the 100 performances of the R. Wagner-Theatre, Letters and Speeches of R. Wagner's, Criticisms of the most important Newspapers, Historical Tables of the 100 Performances of the Nibelungen Trilogie"), by Josef Juhasz.—"Die verdeckten Quinten" ("Hidden Fifths"), a Theoretical Treatise, by W. Rischbieter (Hildburg-Hausen: Gadow).—Parts 5 and 6 of "Die Geschichte der Music des 17, 18, und 19 Jahrhunderts" ("History of the Music of the 17th, 18th, and 19th Centuries"), by W. Langhans.

A YOUNG Swiss pianist, Fritz Blumer, a pupil of the late Wenzel, of Leipzig, and of Liszt, the master of masters, is at present paying London a visit. He has not yet played in public in this country, but those who have heard him in private speak highly of his *technique* and musical culture. Quite lately he played with great success at Paris. In *Le Ménestrel*, of May 20, 1883, we read:—"Last Tuesday the *Trompette* said good-bye to us. We perceived among the artistic notabilities our illustrious master M. Ambroise Thomas. The concert was splendid. After the seventeenth and last quartet of Beethoven, rendered in a masterly manner by MM. Marsick, Rémy, Van Waefelghem, and Delsart, who form, as every one knows, the quartet of the *Trompette*, we heard two foreign *virtuosi* of very great talent: M. Sig. Bürger, of Vienna, a violoncellist of the first order, who will play on Saturday at Padeloup's concert, and M. Blumer, a young pianist from Zurich, who obtained among this delicate and exacting public an unusual success [*un succès tout à fait hors ligne*]. The most brilliant future awaits this young *virtuoso*. Let us add that Mme. Fuchs sang several airs with a talent upon which it is needless to enlarge."

MR. G. HADDOCK, director of the School of Music at Bradford, gave a successful concert at the Church Institute in that town last month. Master Fred. Dawson obtained

much applause for his pianoforte-playing. He took part in Gade's *Novelletten* for Piano, Violin, and Violoncello, and Grieg's *Sonata* for Piano and Violin (Op. 8). The programme included orchestral pieces by Mendelssohn, Schubert, Wagner, and Delibes. The orchestra of nearly fifty performers was composed of the students of Mr. Haddock's school.

HEINRICH WOHLFAHRT, the popular composer, died at Connwitz on May 7. He was born in 1797. He was actively engaged in composition till the very end. Only last year he published his Op. 108, duets for two flutes. One of his best-known works is the *Kinder-Clavierschule* (Breitkopf & Härtel), containing 206 exercises.

HERR KUMMER gave a very successful concert at the Royal Academy, on Tuesday evening, May 22nd. Beethoven's sonata in G (Op. 96) for piano and violin was admirably interpreted by Madame Haas and the concert giver. The programme included Wagner-Wilhelmj violin solos, and the Wagner-Liszt *Spinnerlied*, in memory of Wagner, who was born on May 22nd, 1813. The piano piece was most charmingly played by Madame Haas. Herr Kummer performed a graceful Romance, by Mr. E. Shute, and some of the Brahms Hungarian Dances. The concert concluded with Schumann's Trio in G minor (Op. 110). Miss Marian McKenzie was the vocalist.

THE Minister of the Interior has declared the acquisition of the Grand Théâtre de Marseilles a matter of public utility. It is proposed to meet the expense (1,200,000 francs) by a loan, which will be submitted for approbation to Parliament. When shall we hear of a similar step being taken by our Government?

At Paris died, in the first half of last month, the pianist-composer, Charles Wehle. From Hamburg the death is announced of the composer and professor at the Conservatoire, Karl G. P. Grädener.

THE Paris press discusses with much fervour the revival of the Italian opera in the French metropolis. Applications for seats come in in great number. Faccia, the famous Milan conductor, has been engaged, and everybody seems to be delighted with the prospect.

WE learn from the St. Petersburg papers that Herr Hlawatch, the clever harmonium player, who visited London two seasons ago, has received the order Danilos I. from Montenegro.

APPOINTMENT.—Mr. Carl Riechmann, Organist and Choirmaster of the Marylebone Presbyterian Church (Rev. Donald Fraser, D.D.).

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